



Original Research

Colonial Ecological Narratives in Graphic Storytelling: A Postcolonial Ecocritical Study of *The Adventures of Tintin*

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Abstract

The Adventures of Tintin by Hergé, a celebrated graphic series, fuses visual storytelling with text narratives. Through the postcolonial ecocriticism lens, as Graham Huggan and Helen Tiffin articulated, this study explores the role of the visual medium in representing imperial cultural narratives. By focusing on three texts from the series—*Tintin in the Congo*, *The Black Island*, and *Tintin in Tibet*—the paper examines the depiction of nature within postcolonial ecologies. It investigates the patterns of ecological exploitation that emerge from these narratives. The study reveals the symbolic representation of the natural environment and animals, reflecting cultural hierarchies and ecological domination evident in the interactions of European characters with nature and animals.

Keywords: Postcolonial Ecologies, Ecology, Nature, Animals, Exploitation, Graphic Narratives

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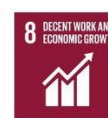
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Introduction

Colonialism involves occupying and controlling new lands, often accompanied by asserting power over the indigenous population. It is characterised by a relationship in which a dominant group, whether forcibly introduced or not, exercises authority over a minority. This system rejects cultural compromises and is driven by the colonisers' belief in their own superiority and their supposed right to rule. While the process often includes acts of invasion and territorial seizure, it is also motivated by a spirit of adventure and cultural exchange, alongside the desire to explore and exploit new regions (Bhattacharjee and Pal, 2021, p. 91). But its impacts extend far beyond the exploitation and subjugation of the indigenous people. It takes over the entire ecosystem and disrupts and violates the native ecologies, which have otherwise been intrinsic parts of the lives of local and indigenous people. Colonisation driven by European forces is a physical and mental assault on the holistic existence of the people, nature, and animals of the conquered lands. The indigenous ecosystem has been degraded and domesticated under their rule. European colonial culture is driven by its relentless pursuit of wealth and resources, and it views the natural indigenous environment as a storehouse of great richness and luxuriousness that is to be mercilessly extracted and exploited for its own benefits. This colonisation is not just incidental but deeply embedded in their very notion of colonial ideology and practice. This conquest of nature and animals by the European forces has been historically overshadowed with more visibility over the oppression and subjugation of the native populations. The postcolonial ecocritical lens uncovers the colonial agenda of destruction, exploitation, and taming of the exotic ecologies, revealing its expansive strategy of domination. The understanding of this ecological conquest reflects the colonial ideology of treating the exotic environments as mere exploitable commodities that prioritises short-term gain over long-term sustainability. This degradation of the natural environment has lasting consequences as it continues to affect the indigenous communities and their local spaces even today. Examining colonial conquest through the lens of postcolonial ecocriticism allows a more comprehensive understanding of the scope and legacy of colonial exploitation, emphasising a need for ecological consciousness to address environmental injustices to pursue a more sustainable and equitable future.

Colonial ecological exploitation is evident in Hergé's graphic narrative, *The Adventures of Tintin*. Tintin, his pet dog Snowy, and his friends' adventurous journeys to the various European colonies and exotic locations in the series reflect their inclinations towards colonial ideologies of the 20th century. Being Belgian citizens, they embody colonial attitudes of ecological negligence and its destructions and domestication. This study examines Tintin and his companions' domineering attitude towards the exotic natural environment and animals.

The Adventures of Tintin is renowned for its globetrotting narratives that often transport the readers to exotic and diverse locations. From the moment Tintin places his feet outside his apartment, he finds himself thrust into a world where nature plays a pivotal role in shaping his journeys, experiences, and challenges. Throughout the series, Tintin and his companions traverse various landscapes. Be it dense jungles with hidden dangers and ancient secrets, vast unforgiving deserts shimmering with mirages, the exotic huge mountains with arduous terrains to climb, or the aesthetic and tranquil countryside of Europe, Tintin's adventures unfold primarily in outdoor settings. In these varied settings, nature is far more than just a mere backdrop and scenery. The narratives reveal nature as an active and dynamic force rather than a passive backdrop. This becomes evident as critic Lakshmi Menon, in her article "Man Vs Wild: Ecology and the Tintin Series" (2021), argues that nature in *Tintin*

in the Congo is portrayed as something to be dominated and exploited. In contrast, she further argues that *Tintin in Tibet* presents nature as a powerful, awe-inspiring force that challenges human efforts (p. 105). Nature becomes a canvas upon which European colonial ambitions are painted in vivid detail. As Tintin and other European characters interact with these diverse environments, their relationships with nature is reflected with that of wild and exotic locales.

The select texts for this study are *Tintin in The Congo*, *The Black Island*, and *Tintin in Tibet*. *Tintin In The Congo* is the second adventure of the graphic narratives, which first appeared as a serialization in 1930 and was first published as a book in 1931. Later, in 1946, Hergé and his publishers came out with a revised and coloured version of the book. In this text, Tintin, the reporter from "Le Petit Vingtième" and his pet Snowy travel to the Belgian colony of the Congo. Tintin faces various dangers, including attacks from animals and criminals within the rich wild natural setting of the text. Tintin hires a local boy, Coco, to accompany him throughout his journey in the Congo. During this journey, Tintin uncovers a diamond smuggling ring led by Al Capone.

The second selected text for this study, *The Black Island*, is the seventh book of the series, which was first published in 1938 in the form of a book in French. The English translation of this text appeared in 1966. In this adventure, Tintin uncovers a criminal plot after witnessing an unregistered plane land in Belgium and then being shot by the pilot. His investigation leads him to Sussex where he discovers a counterfeit ring. Following a pursuit across England and Scotland, Tintin reaches the Black Island, where he finds a gang of forgers using the island as their base, guarded by a trained gorilla named Ranko. The police arrest the criminals, and Ranko is taken to a zoo.

Hergé's twentieth Tintin adventure, *Tintin in Tibet*, is the third selected text for this study. It stands as a remarkable entry in the graphic series. Published in 1960, this instalment captivates readers with its unique blend of adventure, introspection and exploration of the European self. Tintin, the intrepid young reporter, embarks on a journey to a remote and mystical region of Tibet in search of his friend Chang Chong-Chen, who was presumed dead after a plane crash in the treacherous Himalayas. It stands apart from the rest of the series, both thematically and visually, as it delves into the journey of the European characters amidst the backdrop of the exotic natural landscape of the Himalayas and its people.

Theoretical Framework

The theoretical framework for this paper adopts a multidisciplinary approach to analyse the selected graphic narratives. In *How to Study Comics and Graphic Novels: A Graphic Introduction to Comics Studies*, authors Enrique Del Rey Cabero, Michael Goodrum, and José Antonio Morlesín (2021) propose various methods for decoding visual narratives. They argue that the hybrid narrative form of comics offers a unique medium for exploring complex social and cultural themes through the interplay of visual and textual elements (p. 28). This study applies positional readings to examine representations of colonial ideologies and ecological dynamics within *The Adventures of Tintin*. These readings reveal underlying ideologies related to colonialism, environmental exploitation, and social hierarchies. Narratology, an approach adapted from literary studies, is a foundational theoretical tool for this analysis. Since graphic novels share specific narrative characteristics with traditional literary forms while diverging through their static yet dynamic combination of words and images, narratology

is particularly useful for understanding how meaning is constructed (Cabero et al., 2021, p. 29). The hybrid nature of these narratives, achieved through the interaction of text and visuals, conveys movement and continuity and reflects racial hierarchies, colonial perspectives, and the human-nature relationship.

Furthermore, the paper employs the critical theory of ecocriticism, with a particular focus on postcolonial ecocriticism as proposed by Graham Huggan and Helen Tiffin in their book *Postcolonial Ecocriticism: Literature, Animals, Environment*. This theory is instrumental in critically analysing the relationship between the European characters and nature in the selected texts. Huggan and Tiffin's work examines the interactions between humans, animals, and the environment in post-colonial literary texts, providing insight into the patterns of environmental exploitation and domination in the narratives.

The authors propose the theory of colonial ecological domination, which suggests that colonial ideologies are fundamentally anchored in anthropocentrism and Eurocentrism. Anthropocentrism prioritises human interests over non-human life forms, while Eurocentrism justifies the subjugation of indigenous communities by labelling them as primitive, irrational, and inherently closer to nature and animals. Huggan and Tiffin (2010) emphasise the role of *speciesism*—the institutionalised belief in human superiority—as a driving force behind the systemic exploitation and destruction of non-human others. This human-nature binary, reinforced by colonial and racial ideologies, perpetuates environmental degradation and sustains global patterns of ecological and social inequality. (pp. 3-6). The authors further point out that both indigenous communities and colonisers share certain practices, such as tracking, hunting, and killing animals. However, these cultures diverge significantly in their underlying motivations and attitudes toward their prey. For indigenous communities, hunting is primarily a survival necessity, approached with respect for the animals and without an overt sense of hierarchical dominance. In contrast, colonial hunting practices often symbolise power, domination, and social status, turning the act into a pastime and a ritualistic display of superiority for the upper class (Huggan and Tiffin, 2010, p. 10).

Through the combined application of positional readings, narratology, and postcolonial ecocriticism, this study offers significant insights into the ways Hergé depicts the relationship between native nature and exotic animals with that of the European characters. It also provides insights into the portrayal of animals in the visual texts, especially Tintin's pet, Snowy, and how it is compared and contrasted with the other coloured animals in the texts. To examine these dynamics, the following methodology will be applied to analyse the selected texts.

Methodology

The paper adopts a qualitative research methodology, using the theoretical framework of postcolonial ecocriticism to analyse *Tintin In The Congo*, *The Black Island*, and *Tintin in Tibet* by Hergé. This approach provides a lens to critique how these texts represent the intersection of environmental issues and colonial histories. It focuses on how colonial attitudes towards non-European nature are depicted and their implications for understanding historical and contemporary ecological challenges. The lens of postcolonial ecocriticism will also be employed to highlight the contrast between Tintin's domesticated dog, Snowy, and the portrayal of native and exotic animals. This study also includes the

method of close reading of the graphics texts, examining how European colonial perspectives on nature and animals are reflected in both visual depictions and narratives. The analysis reveals how these representations reinforce colonial hierarchies and ideologies of European superiority over nature. The research explores how these narratives influence environmental discourse, addressing the need for an ecocritical perspective that tackles historical and modern ecological injustices. The study will answer the following research questions: How are native environments depicted as frontiers for European conquest and exploitation? How is the treatment of exotic animals and domesticated Snowy portrayed in the graphic narratives of the select texts?

Analysis

When analysed through a postcolonial ecocritical lens, Hergé's narrative of *Tintin In The Congo* reveals a Eurocentric and colonial perspective that promotes the exploitation of the environment. From the beginning of the graphic narrative, Tintin's adventure is framed as a heroic journey, which sets the ground for his encounters in Africa. This is reflected in the act of hunting, which is a leisure activity for Tintin as he tells Coco, "You wait here, Coco...Take care of the car...I'm going to look for game..." (Hergé, 1974, p. 12). He sets his foot towards the jungle with his gun. He kills numerous animals, like a crocodile and monkey, to save Snowy, several antelopes, an elephant and many others throughout his journey. Tintin's hunting activities are depicted as a form of 'game' or sport, which is heroic in nature. This aligns with the postcolonial ecocritical argument that colonisers approached hunting as a pastime rooted in domination, unlike Indigenous practices that emphasised respect and survival (Huggan and Tiffin, 2010, p. 10). This depiction of hunting critiques how European imperialism treated wildlife as mere objects for exploitation, aligning with the broader view of nature as rich resources that are meant to be controlled, conquered, and utilised for the coloniser's benefit.

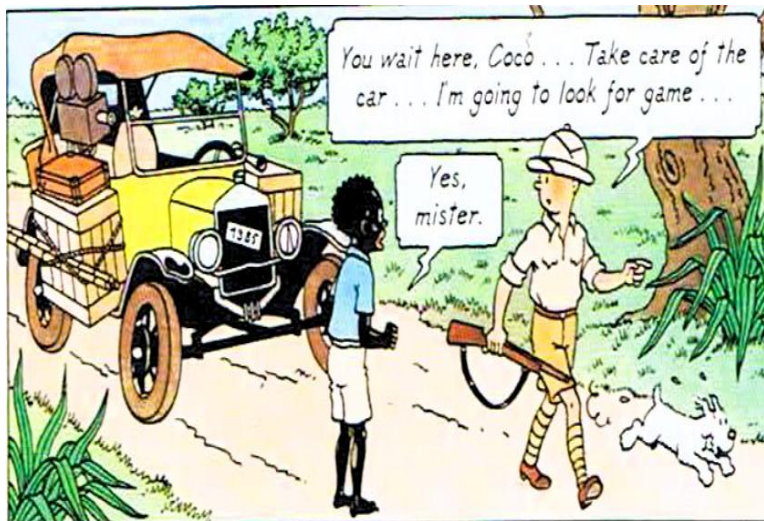


Figure 1: Tintin is embarking on hunting expedition during his time in the Congo.

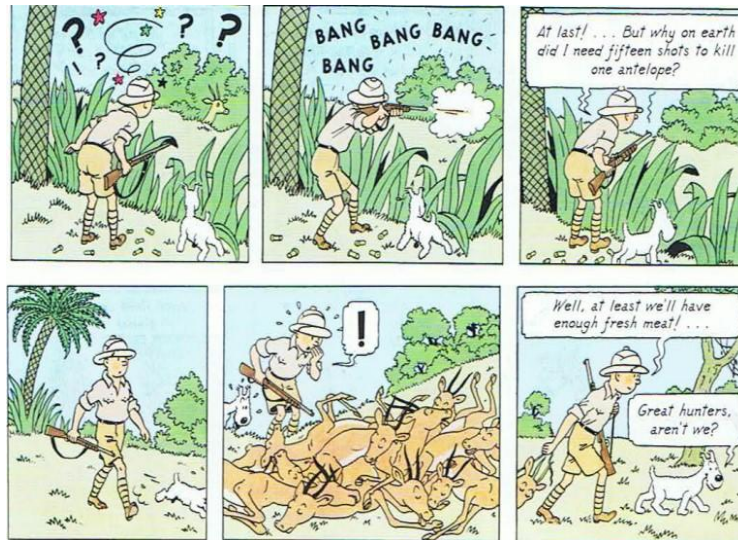


Figure 2: Tintin kills several antelopes during his time in the Congo and showing no sign of guilt or remorse.

Tintin's act of killing numerous animals is a form of "institutionalised killings of the non-human other" as Tintin is not positioned in a place to be questioned about his merciless treatment of the wildlife in the rich land of Congo (Huggan and Tiffin, 2010, p. 6). Tintin maintains his European superior order in the hierarchy of power not only over the people but also nature. This anthropocentric bias, which in turn is Eurocentric, frequently overlooks the ecological impacts of imperialism and the value of the natural world outside its utility to humans. The text exemplifies this anthropocentric and Eurocentric approach, reducing nature to a mere backdrop for European adventures and conquest.

In the seventh book of the series, *The Black Island*, the appearance of Ranko, an enslaved gorilla on a remote island, emerges as a poignant and symbolic figure that converges colonial ideologies and exploitation of the natural world. Ranko is black and portrayed as a dangerous creature who is captured, domesticated and enslaved by the fiendish counterfeit gang and is forced to maintain an image of a ferocious "beast" that devours every man, inhibiting the island, thus obscuring the truth and cultivating a myth to instil fear amongst the local population. This image of the gorilla as a menacing creature becomes evident when a local warns Tintin about the un-recovered bodies as he says, "A'body can see you're no frae these parts, laddie, else ye'd Ken for why they'll no be seen agen. Have ye no haired tell o'THE BEAST?" (Hergé, 1984, p. 41)



Figure 3: Ranko is forced into enslavement.

The systematic myth creation dissuades unwanted visitors and thus guards the gangs' illicit operations. The gang member's exploitation and domestication of Ranko echoes the colonial practice of dehumanizing and demonizing the wildlife populations and the need to tame the wild and uncivilised. With the given image of a monster, the gorilla has been otherized by the Europeans to extract the benefits for their own needs. The gorilla, when presented as a monster of the island, is stripped of its dignity and reduced to a mere tool for the Europeans to exert their domination and control over it. But it is Tintin whose heroism is highlighted in the text at the end because of his confrontation with the counterfeit gang and eventual rescue of the captivated gorilla from the clutches of the gang members (Hergé, 1984, p. 62). It is also interesting to note that Ranko becomes friendly with Tintin towards the end of the graphic narration. However, Tintin's efforts to rescue Ranko is questionable because he decides to relocate Ranko to a zoo instead of his natural habitat.



Figure 4: Ranko is stripped of his freedom and natural habitat by confining it in a zoo.

Dipayan Mukherjee, in his work research article "Domesticating the "Other": An Analysis of the Appropriation of Non-Humans by Humanistic Discourse in Hergé's *The Adventures of Tintin*" (2016) argues that this episode provided the initial image of Ranko as "pet" of the villains who exploited his natural violent nature for their villainous activities and the end of the episode its image is changed into being a good "pet" within the walls of a European zoo. Mukherjee further argues that this perspective of the animal is entirely subdued by the humanistic narrative of humans, and the original perspective of the animal is not visible. (pp. 217-218).

Additionally, Tintin's action also raises questions about the true nature of liberation and freedom of the European colonial ideologies and the relationships of human and non-human species within the colonial paradigm. The shift from being a pawn in a criminal scheme to behind bars in a zoo does not equate to freedom. It can be interpreted here that the zoo serves as a space to contain Ranko's wilderness and is made safe for the public, mirroring how the colonised spaces are managed.

It represents movement from one controlled environment to another where the animal remains under human authority and surveillance. It can be seen as a metaphor for colonial paternalism when the coloniser plays the elevated and egotistical role of the liberator of the 'other' while keeping

the subject in a state of dependence and confinement. This entire act of the young reporter is masked by the colonial idea of benevolence and protection towards the 'other', resulting in new forms of control and subjugation. Tintin fails to recognise the intrinsic value of Ranko's natural freedom in his natural habitat. Tintin is depicted as Ranko's white saviour while it itself is coloured black. They both form a solid friendship. But Tintin's language usage to address Ranko as "a poor beast" (Hergé, 1984, p. 61) rather than by its name echoes power imbalance in the friendship, which ultimately reinforces colonial hierarchies and the subjugation of the non-human other. Tintin's superiority in this friend denies agency and autonomy to Ranko and perpetuates the subjugation of the colonized gorilla, where it expresses gratitude to its supposed liberator.

Tintin in Tibet presents a complex narrative that goes beyond the surface-level of adventure story when examined through a postcolonial ecocritical lens. The story centres on Tintin, along with Captain Haddock and Snowy, travelling to the snow-covered Himalayas to rescue his presumed dead friend Chang, who disappeared after a plane crash in the treacherous mountain. Their journey through the unfamiliar and challenging Himalayan wilderness becomes a trope for establishing and maintaining the binaries between the European "self" and the exotic "other". As critics Partha Bhattacharjee and Bidisha Pal in their text "En Route to the Land of the Other" (2021) observed, this binary is the representation of the rational, masculine West versus the irrational, feminised East which is the "other" reflects a hierarchical disjuncture that Said identifies as essential to the cultural and psychological dominance of the Occident over the Orient (p. 95). Borrowing the theories of Said, authors Bhattacharjee and Pal (2021) say that the framework of "self" represented by European characters Tintin and Haddock embodies the good qualities of logic, rationality, and civilization and in contrast, the "other" represented by the terrains of the Himalayas in the text is associated with chaos, irrationality, and potential danger (p. 96)

This dichotomy symbolizes the broader relationship between the colonizer and the colonized. Kalsang Yangzom, in the work "Stylized Tibet: Orientalism, Tintin, and Tibet" (2021), argues that the narratives of Tintin in Tibet "sustain the image of Tibet as a secretive exotic land with flying lamas and Yeti in the eyes of its reader" (p. 87). Tintin and Captain Haddock's journey through the Himalayas becomes not just a physical expedition but a process to reinforce their own identities and worldviews in contrast to the unfamiliar environment they encounter. The course of their journey reveals the subtle ways in which colonial attitudes persist towards the wild environment, even in a story of friendship and adventure. The perception of the Himalayas as an exotic, dangerous, and alien environment exemplifies the process of othering. The snow-covered mountains with their vast and challenging terrains, and with their association with myths like the dangerous Yeti, are dismissed by Captain Haddock as "meaningless mumbo-jumbo," highlighting the Western scepticism toward Eastern spiritual and ecological knowledge (Hergé, 1990, p. 52). By framing the landscape as something to be ventured to save Chang, they inadvertently position themselves to be rational and brave in relation with that of the chaotic and irrational orient world. The unfamiliar environment becomes a stage for asserting Western dominance, where navigating the treacherous Himalayan landscape symbolizes the triumph of Western logic and courage over what is constructed as the irrational and dangerous Oriental wilderness. This depiction of Orientalist fantasies and imageries in the narrative coincides with Said's arguments about the discourse of Orientalism, which he calls "a Western style of dominating, restricting, and having authority over the Orient" (Said, 1978, p. 4).



Figure 5: The vast and challenging terrains of the Himalayas.



Figure 6: Tintin's persistence to explore unfamiliar territories of the Himalayas

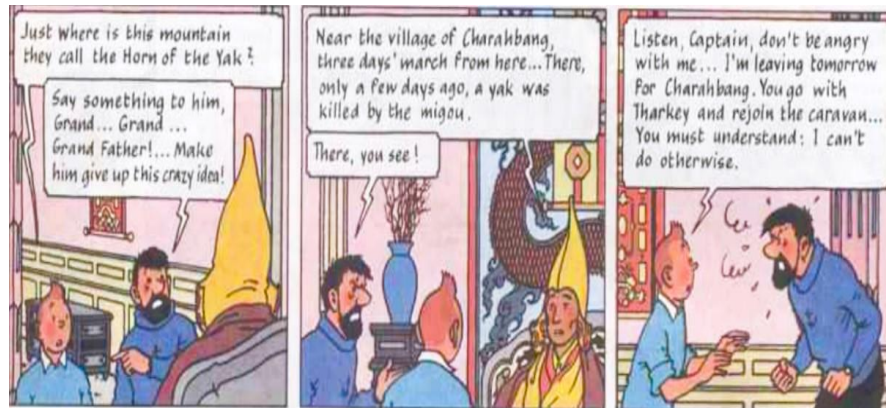


Figure 7: Tintin's resolve to venture into the uncharted landscapes of the Himalayas despite repeated warnings.

Tintin's determination to transgress the most challenging terrains that the natives refrain from going to reflects the colonial attitude of viewing unfamiliar territories as spaces to be tamed or dominated. His willingness to go where the natives fear to try to save an Orient lad in the Orient natural landscape positions him as someone who can master the landscape that even the Indigenous population considers untameable. Tintin's determination to visit those precarious regions of the mountains despite several warnings from the locals, as can be seen in figures 6 and 7, becomes a metaphorical act of colonizing the natural landscape of the Himalayas by a European. It can be viewed as an attempt to domesticate the landscape that no human has ever inhabited. It is the European mindset of viewing nature as a resource to be conquered and domesticated rather than respected and preserved.

The depiction of Yeti as an exotic and monstrous figure in the land of the Orient in Hergé's *Tintin In Tibet* reinforces the colonial narrative of ecological imperialism. In this context, the Yeti is portrayed as part of the wild landscape the European characters seek to explore and understand. The Yeti becomes an object of fascination for Tintin and Captain Haddock. Its portrayal as a fearsome, untamed entity reflects how colonizers view exotic non-human beings through a lens that emphasizes their 'otherness' and separates them from both human civilization and domesticated animals. Tintin and Captain Haddock refer to the Yeti as the "Abominable Snowman" in several occasions (Hergé, 1990, p. 22-25). Haddock also reacts to the Yeti drinking his whiskey as "My Whisky, you Cri-Magnon!...My whisky, you Mameluke, you!...Vampire!...Dispomaniac!...Body-snatcher!" (Hergé, 1990, p. 26). Captain Haddock continues to verbally abuse the exotic animal even after knowing the fact that it was the Yeti indeed who safeguarded Chang and kept him alive in the harsh climate of the Himalayas. For instance, he yells to it, "So there you are, you ante-diluvian bulldozer!... Come closer, if you dare, you jobbernowl, and I'll turn you into a hearth-rug!" and also addresses it as "Megacycle! Pyromaniac!" (Hergé, 1990, p. 60). Here, the framing of the Yeti with such derogatory terms underscores the anthropocentric and Eurocentric perspectives that position Indigenous animals, environments, and people as inferior, savage and needing to be controlled.



Figure 8: Captain Haddock is hurling verbal insults at the Yeti.

Hergé has portrayed the Yeti as a creature beyond the control of Tintin and Haddock, which subverts the Eurocentric and anthropocentric concept of controlling the ecology according to their needs, which makes the Yeti even more dangerous. Lakshmi Menon (2021) rightly points out that *Tintin in Tibet* is the only text in the entire series where an antagonist in the form of a human is missing. But it is the Himalayan's difficult terrain, and the creature Yeti poses challenges to Tintin and Captain Haddock. Menon argues that it is "Nature, then, really is the primary antagonist in *Tintin in Tibet*" (p. 107).

Snowy, the domesticated dog, sets it apart from Ranko, the Yeti, and the animals encountered in the wild. Its domestication symbolises control and civility, the qualities often valued in colonial narratives. Unlike the wild, untamed, threatening animals, Snowy is well-behaved, loyal, and obedient, embodying the colonial idea of mastery over nature. These qualities align Tintin's pet with the European characters, thus reinforcing the sense of order and superiority associated with Eurocentrism and anthropomorphism. In *Tintin In The Congo*, the second text panel shows Tintin talking to a pack of coloured dogs. Snowy's spotless white fur physically sets it apart and symbolically aligns it with European characteristics. Snowy's whiteness reinforces its privileged position, depicting the racial dynamics where the whites are viewed as superior and non-whites as inferior (Hergé, 1984, p. 1).



Figure 9: Snowy is proudly boasting about itself.

Snowy's privileged and elevated position is portrayed right in the beginning of the text as it announces to the pack of dogs, "Yes, my life's become terribly boring... So I've decided to do a bit of lion-hunting..." (Hergé, 1984, p. 1) and indeed Snowy does that in the text by attacking the "fierce beast" and tearing apart its tail and thus saving Tintin from it (Hergé, 1984, p. 23). Snowy also manages to tame and control Ranko, the gorilla in *The Black Island* (Hergé, 1984, pp. 46-47).



Figure 10: Snowy manages to tame the lion with its remarkable bravery.

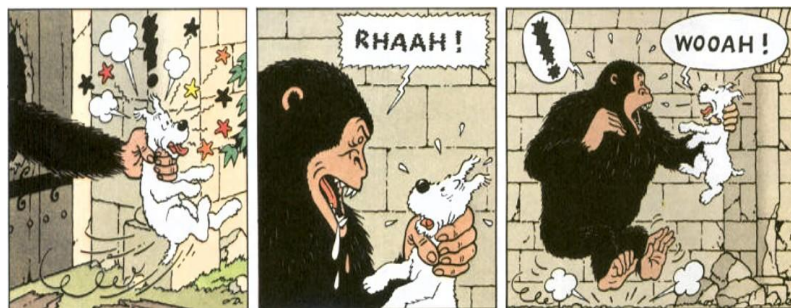


Figure 11: Snowy manages to scare off Ranko.

Michael Farr, in his work *Tintin: The Complete Companion* (2011), noted that “the transformation of a terrifying beast into a meek and lovable animal at one bark of Snowy’s follows a pattern begun memorably with his taming of the lion in the Congo” (p. 71). These actions of Snowy mirror colonial hierarchies, where domestication, which is equivalent to civilization, and whiteness are seen as more potent than the raw physical strength of the wild and uncivilized beings. Snowy’s act of taming and scaring away the lion and gorilla suggests that as a domesticated and white civilized dog, it naturally occupies a higher position within the narrative of animal hierarchy. Throughout the narratives of the select texts, Snowy is portrayed as not just an ordinary pet, but it functions as Tintin’s equal companion, just like his fellow companion Haddock. Snowy is also given divine status and is worshipped by the local dogs just like the native people worship Tintin when in Congo (Hergé, 1974, p. 62). It is also treated respectfully by both Tintin and Captain Haddock throughout the graphic narratives, unlike the other wild and exotic animals who are despised, scorned and disrespected throughout. This portrayal is in stark contrast to other animals in the narratives of the texts. This dynamic echoes the colonial portrayal of the dominance over exotic nature and animals rather than embracing coexistence and ecological harmony.

Conclusion

The findings of this study, grounded in a postcolonial ecocritical analysis of Hergé’s *The Adventures of Tintin*, highlight how colonial ideologies contribute to ecological degradation and the marginalization of non-human life. By moving beyond the surface-level perception of these narratives

as mere adventure stories, this research has revealed the deeper ecological and ethical dimensions embedded within the texts. The analysis, centred on *Tintin in the Congo*, *The Black Island*, and *Tintin in Tibet*, has provided critical insights into colonialism, environmental exploitation, and the representation of animals. The *Tintin in the Congo* presents the perception of nature as an unlimited resource to be dominated and utilized. This portrayal disregards Indigenous ecological knowledge and normalises environmental degradation. The findings in *The Black Island* show how colonial ideologies extend to the animal world, as seen through Ranko, the enslaved gorilla. Tintin's decision to relocate Ranko to a zoo rather than facilitate his return to the wild raises ethical concerns regarding animal autonomy and the disguised nature of control presented as care. This visual narrative reflects a tendency to impose authority over non-human life for human convenience. *Tintin in Tibet* illustrates how colonial perspectives shape the representation of unfamiliar landscapes. The Himalayas are portrayed as exotic, challenging terrain by disregarding their ecological complexity, positioning nature as a mere backdrop for European adventure and conquest. Additionally, the characterization of the Yeti as an 'abominable snowman' exemplifies the colonial practice of othering and exoticizing the unfamiliar.

Snowy's actions throughout the narratives are a critique of colonial hierarchies. By taming and controlling other wild animals, Snowy reinforces Eurocentric portrayals of dominance over exotic nature and animals by the domesticated and civilized animals. The difference in the treatment of Snowy and other wild and exotic animals by Tintin and Haddock also reflects the Eurocentric perspective that emphasizes the need for control, exploitation, and domestication of nature.

The study reveals that indigenous landscapes, nature, wilderness, and animals are depicted as exotic curiosities in the graphic series to be tamed, exploited, and domesticated to quench the thirst for colonial superiority. This study emphasises the need to integrate ecocritical perspectives into literary studies to better understand the historical power imbalances that have shaped our relationship with the natural world. It encourages a rethinking of how we approach graphic literature and environmental ethics and advocates for a more sustainable and respectful relationship with the ecosystems we inhabit and the animals that share them.

Future research could expand this study by exploring how other works of visual narratives engage with ecological concerns across different cultural contexts. The role of children's literature in shaping environmental consciousness also presents a promising direction for further investigation, particularly in light of the growing relevance of environmental education and climate change discourse.

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